

Balázs HORVÁTH

PLAYLIST für meine Reise nach Gera, 2018

per clarinetto e quartetto d'archi

2018

SCORE

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Instrumentation

Clarinetto in *Sib* / *La* / piccolo in *Sib*

Violino 1

Violino 2

Viola

Violoncello

Transposed score (for the Clarinet)

Duration: ca. 15 min. (1645/1655-57 – 16’’; 1727-34 – 7’30’’; 1849 – 2’10’’; 1916 – 2’20’’;
’’2018’’ – 3’)

The piece was commissioned by **Bühnen der Stadt Gera, Landestheater Altenburg** on the occasion of the series **Zukunftsmusik ostwärts (Exzellente Orchesterlandschaft Deutschland)** in 2018.

World premiere: 265. Foyerkonzert, Konzertsaal Gera (D), 18 November 2018.

Hendrik Schnöke – cl., Maximilian Hörmeyer, Anne-Sophie Kühne – vl., Robert Hartung – vla., Ji In Choi – vlc.

The basic idea and topic of the piece is to pastiche/reorchestrate/recompose/transcribe/remix compositions by composers who are related and connected to Gera and its circumstances. The selected composers are Heinrich Schütz (1585-1672), Johann Friedrich Fasch (1688-1758), Robert Schumann (1810-1856) and Max Reger (1873-1916). The selected compositions are all written for clarinet or chalumeau (or the only known instrumental movement from Schütz's oeuvre).

By 2018 many people creates playlists for himself/herself to be entertained. These playlists mostly contain simple tracks, often only movements, so the romantic European tradition of the "unity of a composition" is totally destroyed. Many young people even cut sections from tracks and they listen to those favourites only without any overall context. This was the starting point of *PLAYLIST für meine Reise nach Gera, 2018* – a few measures were selected from the below mentioned compositions and recomposed.

The recomposition technics are based on instrumental and electronic music technics. These technics used to be called „pasticcio“, re-orchestration, transcription, remix in the earlier centuries and decades. But PLAYLIST is a must more fashionable expression and habit these days for the given situation.

Movements of the piece

1645/1655-57

1727-34

1849

1916

"2018"

There are two options for the order of the movements.

1) "2018" must be the final movement but the other four movements can be played in any order by the decision of the performers.

2) The above given order. This is not simply a chronological order but also preference of the composer. (However, option 1) is also suggested to try out.)

The selected sections for the Playlist are:

1645/1655-57: Heinrich Schütz: *Die Sieben Worte Jesu Christi am Kreuz* – Symphonia.

1727-34: Johann Friedrich Fasch: Concerto for chalumeau in B flat major – mov. 2, m. 40-48

1849: Robert Schumann: *Phantasiestücke*, Op. 73 – mov. 1, m. 29-31 and mov. 2, m. 27-28

1916: Max Reger: Quintett, Op. 146 – mov. 1 (dissonant chords and m. 43-47)

At the actual quotations you will find the original tempi and character markings. However the remixed characters may request a new sound. The overall characters are described shortly under the title of each movement.

– For the Schütz-quotation (1645/1655-57): try to play the original character with the feeling of listening to a strongly speeded up LP player.

– For the Fasch-quotation (1727-34): when the original measures are heard, play it with a *leggiero* feeling as originally. Anyway be very strict with the feeling of the repetitions as in the case of a loop-player.

– For the Schumann-quotation (1849): there are two quotations in the piece. Play both of them as you did for the original piece. Since there are variations towards the original quotations, try to catch the character step by step.

– For the Reger-quotation (1916): play as electronically strongly distorted material. (The whole movement is built on the original chords in a distorted form.)

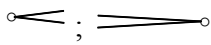
These remarks are also valid for the last movement ("2018") since the materials are played quickly after each other as done by a DJ.

Preface, explanations of the special signs

Dynamics: The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *f (= p)*. This means that the musician must play forte, which will sound piano in the given circumstances (mute).

Glissandi: the slides are to be played at the complete duration between the starting and the arriving notes.

Clarinet



crescendo; diminuendo dal/al niente



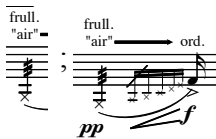
shorten the duration of the actual note a little bit



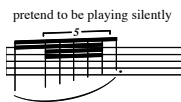
continuous change from one position to the other



repeat the actual motive and modulate it into the next one



blow only air into the tube;
change from breathy sound to normal



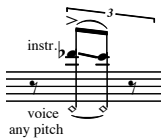
imitate playing silently (as pantomime). The actual gestures are always coming from or leading to a very soft (*pppp*) dynamic with the same motive.



slap tongue with the defined fingering

STOP

be motionless as if a freeze on a film

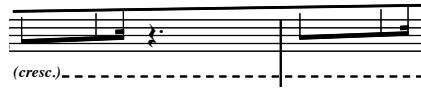


play the higher pitches meanwhile singing/humming

Strings



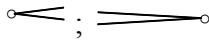
change bow on each note during the glissando



continue glissando on with any high but undifined pitch



the highest possible pitch on the defined string



crescendo; diminuendo dal/al niente



shorten the duration of the actual note a little bit



continuous change from one position to the other



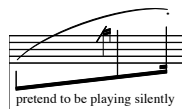
pressured bow (distorted sound)



touch with more fingers to create a soft noisy sound (no harmonics). Repeat the actual motive and modulate it into the next one



change to harmonics (flageolet) as soon as you get to high note



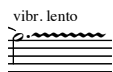
imitate playing silently (as pantomime). The actual gestures are always coming from or leading to a very soft (*pppp*) dynamic with the same motive.

pont.; tasto; legno batt.

sul ponticello; sul tasto; col legno battuto (beaten with wood)

STOP

be motionless as if a freeze on a film



VERY slow vibrato (sometimes only 1-2 waving motion)



Bartók-pizz.

PLAYLIST für meine Reise nach Gera, 2018

1645/1655-57

Play as if an LP player is speeded up

Balázs HORVÁTH
(*1976)

$\text{♩} = 136$ oppure il più presto possibile ("Symphonia.")

Cl. picc. in Mi \flat

Clarinetto piccolo in Mi \flat



"hotel"-sord.

Violino 1



"hotel"-sord.

Violino 2



"hotel"-sord.

Viola



"hotel"-sord.

Violoncello



muta in Cl. in Si \flat



Play mostly as run-out grooves and speeding up or down of an LP player

♩ = 72 ("Un poco Allegro")

Cl. in Si_b

come un Chalumeau

Clarinetto in Si_b

f

Violino 1

senza sord.
ff

Violino 2

mf poco marcato
senza sord.
glissando

Viola

mf poco marcato
senza sord.
sim.

Violoncello

mf poco marcato
senza sord.
sim.

7

G. P.

poco a poco accel.-----

STOP do NOT move!

f

ff

mf

mf

mf

(poco a poco accel.)-----

13

(poco a poco accel.)

(♩ = 96)

ca. 8 sec.

3

Musical score for measures 18-22. The score is for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns with sixteenth and thirty-second notes. Performance markings include *glissando*, *glissando lento*, *nat.*, *sul II*, *f* (sul III), and *p*. A tempo change to *Tempo I* is indicated at measure 23.

Musical score for measures 23-28. The score continues with four staves. Performance markings include *p*, *sim.*, and *glissando*. The tempo is marked *Tempo I* with a metronome marking of ♩ = 72.

Musical score for measures 29-33. The score features a long, sustained note in the upper staves with a *glissando* effect. Performance markings include *lunga*, *ca. 8 sec.*, *do NOT move!*, and *p*. The tempo changes to 3/4 time.

Musical score for measures 34-38. The score continues with four staves. Performance markings include *poco a poco cresc.*, *glissando lento*, *sub. f*, and *(mp)*. The tempo changes to 2/4 time.

42

(cresc.) *(mp)* - *sub.f* - *(mp)* - *sub.f* - *(mf)* - *sub.f >* - *(mf)* - *sub.f >* - *(mf)* - *sub.f* - *(f)*

glissando lento

(cresc.) - *(mf)* - *(f)*

(cresc.) - *(mf)* - *(f)*

(cresc.) - *(mf)* - *(f)*

(cresc.) - *(mf)* - *(f)*

48

(cresc.) *(f)* - *(f)* - *(f)* - *ff* - *mp*

glissando lento

(cresc.) - *ff*

(cresc.) - *ff*

(cresc.) - *ff*

(cresc.) - *ff*

52 *lunga* do NOT move!

poco a poco accel...

p

glissando

p

glissando

p

glissando

p

do NOT move!

do NOT move!

do NOT move!

do NOT move!

(poco a poco accel.)

accel. molto

try to play each note but do NOT worry in case of no success

57

64

(accel. molto) ----- al il più veloce (senza sincr., senza misura) G. P.

68 Lento (♩ = 50) ----- accel. molto ----- al

p poco a poco cresc. -----

74 Tempo I (♩ = 72, ♩ = 144) ----- poco accel. -----

(cresc.) -----

p poco a poco cresc. -----

80 *(poco accel.)*

(cresc.)

(cresc.) *glissando*

(cresc.) *glissando lento*

(cresc.)

87 *(poco accel.)* ♩ = 162, ♪ = 108 *accel.*

(cresc.) *-f* *poco* *f* *sim.* *nat.* *-f* *glissando lento* *-f* *-f*

94 *(accel.)* *il più presto possibile* *ca. 4 sec.* *ca. 4 sec.*

dim. al. *rit.* *trem. rit.* *dim. al.* *dim. al.* *dim. al.* *dim. al.* *dim. al.*

100 (rit.) ca. 4 sec. ca. 4 sec. ca. 4 sec. ca. 6 sec.

"air" (dim. al.) pp

(trem. rit.) touch with more fingers (noise) Ord. pp

(dim. al.) pp

(trem. rit.) touch with more fingers (noise) Ord. pp

(dim. al.) pp

(trem. rit.) touch with more fingers (noise) Ord. pp

(dim. al.) pp

♩ = 60

104 frull. "air" ord. frull. "air" ord. frull. "air" ord. slap 3 poco a poco accel.

pp f pp f pp f ff sim.

<f pp <f pp <f sim.

<f pp <f pp <f sim.

<f pp <f pp <f sim.

<f pp <f pp <f sim.

110 (poco a poco accel.)

pp <f ff sim.

pp <f ff sim.

pp <f ff sim.

pp <f ff sim.

8 (poco a poco accel.) ♩ = 100

116

pochissimo *poco*

pp *f* *pp* *mf*

pochissimo *poco*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp* *mf*

pochissimo *poco*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp* *mf*

pochissimo *poco*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp* *mf*

123

pppp *mp* *pppp* *p* *pppp* *pp* *pppp* *pppp*

pppp *mp* *pppp* *p* *pppp* *pp* *pppp* *pppp* pretend to be playing silently

pppp *mp* *pppp* *p* *pppp* *pp* *pppp* *pppp* pretend to be playing silently

pppp *mp* *pppp* *p* *pppp* *pp* *pppp* *pppp* pretend to be playing silently

pppp *mp* *pppp* *p* *pppp* *pp* *pppp* *pppp* pretend to be playing silently

pretend to be playing silently G. P.

129 ♩ = 50, ♩ = 150

pretend to be playing silently

pretend to be playing silently

pretend to be playing silently

pretend to be playing silently

p *legno batt.* *arco* *legno batt.*

p *legno batt.* *arco* *legno batt.*

p *legno batt.* *arco* *legno batt.*

p *legno batt.* *arco* *legno batt.*

169 *key-clicks pretend to be playing silently* *G. P.* $\text{♩} = 72$ *ord.* *G. P.*

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

pretend to be playing silently *pretend to be playing silently* *pretend to be playing silently* *pretend to be playing silently* *pretend to be playing silently* *pretend to be playing silently*

ord. tasto *ord. tasto* *ord. tasto* *ord. tasto* *ord. tasto* *ord. tasto*

178 *il più presto possibile pretend to be playing silently* *il più presto possibile key-clicks ord.* *sim. ord.*

ppp *pp* *ppp* *pp* *pp* *pp*

pretend to be playing silently *legno batt.* *arco ord.* *come prima* *pretend to be playing silently* *legno batt.* *arco ord.* *come prima* *pretend to be playing silently* *legno batt.* *arco ord.* *come prima* *pretend to be playing silently* *legno batt.* *arco ord.* *come prima*

182 *pp* *p* *p* *mp* *p* *mf*

pp *p* *mp* *p* *mf* *pp* *p* *mp* *p* *mf* *pp* *p* *mp* *p* *mf*

185

187

190 $\text{♩} = 144$ 1/2 "air" vibr.

pretend to be playing silently pont.

pretend to be playing silently pont.

pretend to be playing silently pont.

pretend to be playing silently pont.

197

ord.

(cresc. al)..... *f* *mp* *sub.f*

glissando glissando glissando gliss. (sul II) glissando

(cresc. al)..... *f*

(cresc. al)..... *f*

(cresc. al)..... *f*

(cresc. al)..... *f*

202

accel. molto.....

mp *f* *mp* *sub.f* *mp*

sub.mp *f* *mp* *f* *p* *mf* *p*

sub.mp *f* *mp* *f* *p* *mf* *p*

sub.mp *f* *mp* *f* *p* *mf* *p*

sub.mp *f* *mp* *f* *p* *mf* *p*

206

(accel. molto).....al

mf *p* *mp* *pp* *mp* *ppp* *p* *pppp* *pp* *pppp*

mf *pp* *mp* *pp* *mp* *ppp* *p* *pppp* *pp* *pppp*

mf *pp* *mp* *pp* *mp* *ppp* *p* *pppp* *pp* *pppp*

mf *pp* *mp* *pp* *mp* *ppp* *p* *pppp* *pp* *pppp*

$\text{♩} = 96$
 $\text{♩} = 144$

211

p *pppp*

pp *pp* *ppp* *pppp*

pp *pp* *ppp* *pppp*

pp *pp* *ppp* *pppp*

pp *pp* *ppp* *pppp*

216 $\text{♩} = 72$ *rit. molto* *al* $\text{♩} = 72$ G. P. $\text{♩} = 72$

pretend to be playing silently sul IV

spicc. *p* *glissando*

pretend to be playing silently

spicc. *p* *glissando*

pretend to be playing silently sul IV

spicc. *p* *glissando*

pretend to be playing silently sul IV

spicc. *p* *glissando*

sul III *trem. rit. glissando*

sul III *trem. rit. glissando*

sul III *trem. rit. glissando*

225 ¹³ *f* *fff* *muta in Cl. in La*

(*trem. rit.*) *al* *glissando* *f* *fff* *sub. poco marcato* *ppp* STOP

(*trem. rit.*) *al* *glissando* *f* *fff* *sub. poco marcato* *ppp* STOP

(*trem. rit.*) *al* *glissando* *f* *fff* *sub. poco marcato* *ppp* STOP

ppp *poco marcato* STOP

Play as modified electronic repetitions and tempo changes

♩ = 72
Cl. in La

Clarinetto in La
Violino 1
Violino 2
Viola
Violoncello

mf p mf
mf p mf
mf p mf
mf p mf

ricochet
glissando
ricochet
glissando
ricochet
glissando
ricochet
glissando

4

mf mf mf
mf mf mf
mf mf mf
mf mf mf

7

p f p f
fp mf fp mf
fp mf fp mf
fp mf fp mf
fp mf fp mf

glissando
glissando
glissando
glissando

11

p *p* *p* *mf* *sub.f* *mp*

fp *mf* *fp* *mf* *fp* *<f* *p < f* *p*

fp *mf* *fp* *mf* *fp* *<f* *p < f* *p*

fp *mf* *fp* *mf* *fp* *<f* *p < f* *p*

fp *mf* *fp* *mf* *fp* *<f* *p < f* *p*

15

f > mp *sub.f* *pp* *sub.f* *mp* *< f*

< f *f* *pp* *f* *f* *mp* *< f*

< f *f* *pp* *f* *f* *mp* *< f*

< f *f* *pp* *f* *f* *mp* *< f*

< f *f* *pp* *f* *f* *pp sub. mp* *< f*

sul IV
sul III
sul IV
sul III
ricochet
ricochet

20

p *f* *p* *p* *f* *f* *p* *f*

f *mp* *f* *mp* *mp* *f* *mp*

f *mp* *f* *mp* *mp* *f* *mp*

f *mp* *f* *mp* *mp* *f* *mp*

f *mp* *f > mp* *mp* *mp* *f > mp*

ricochet
ricochet
ricochet
ricochet

16
23

p *mf* *f* *mf*

p *mf* *p* *mf* *p* *mf* *f*

p *mf* *p* *mf* *p* *mf* *f*

p *mf* *p* *mf* *p* *mf* *f*

p *mf* *p* *mf* *p* *mf* *f* *mf*

flautando
flautando
flautando
pizz.

27

f *mf* *p* *molto*

ff *f* *mf* *p* *molto*

<f *p<f* *p<f* *f* *mf* *p* *molto*

f *p<f* *p<* *f* *mf* *p* *molto*

ff *f* *mf* *p* *molto*

arco

31

sub p *sempre p*

sempre p

sempre p

sempre p

sub p *sempre p*

$\bullet = 108$ ("Zart und mit Ausdruck.") $\bullet = 162$ $\bullet = 108$ $\bullet = c. 85$

36 $\text{♩} = 108$

41 $\text{♩} = \text{c. } 62$ $\text{♩} = 108$

46 $\text{♩} = 72$ *vibr. molto* $\text{♩} = 72$ *pp* *p* *pp*

51

pp p pp p pp p pp

pp pp p pp p pp

pp pp p pp pp p pp pp

p pp p pp pp pp

pp p pp pp

54

pp p pp pp p pp pp p

pp p pp pp pp pp pp

p pp pp p pp pp pp pp

p pp pp pp p pp

pp p pp

57

("Lebhaft, leicht.")

pp pp p pp pp mf pp mf

p pp pp mp pp pp mf pp mf

p pp pp mp pp pp

pp pp mp p>

pp mp p> p>

Play as electronically distorted and fragmented recording

pppp dynamic markings in this movement always mean **sul tasto**, (if there is no other indication)
 In any other case it is **ord.** (or **sul pont.** if marked so)

$\text{♩} = 72$

Cl. in La frull.

Clarinetto in La

Violino I

Violino II

Viola

Violoncello

7

"Moderato ed amabile." ($\text{♩} = 88$)

ord. pizz. arco glissando

fff pppp

legno batt. arco molto sul pont. sul II

sf p > pp mp < mf > p < mp > p

ord. pizz. arco

fff pppp

legno batt. arco molto sul pont. sul III

sf p > pp mp < mf > p < mp > p

ord. pizz. arco

fff pppp

legno batt. arco molto sul pont. sul II

sf p > pp mp < mf > p < mp > p

ord. pizz. arco glissando

fff pppp

legno batt. arco molto sul pont.

sf p > pp mp < mf > p < mp > p

34

ff marc. *p < ff* *ff* *sf* *sf* *sf*

pizz. *arco* *pizz.* *arco* *pizz.*

ord. sul II

pizz. *arco* *pizz.* *arco* *pizz.*

ord. sul III

pizz. *arco* *pizz.* *arco* *pizz.*

ord. sul III

pizz. *arco* *pizz.* *arco* *pizz.*

glissando *glissando*

39

gliss. *p < ff* *sf* *instr. voice any pitch fff*

arco vibr. lento *pppp* *vibr.* *senza vibr.* *pizz. sul III arco* *fff*

arco vibr. lento *pppp* *vibr.* *senza vibr.* *pizz. arco* *fff*

arco vibr. lento *pppp* *vibr.* *senza vibr.* *pizz. sul IV arco* *fff*

arco vibr. lento *pppp* *vibr.* *senza vibr.* *pizz. arco* *fff*

glissando

Musical score for measures 45-50. The score consists of five staves. The first staff has a dynamic of *ff* and a *gliss.* marking. The second, third, and fourth staves have dynamics of *pppp* and *ff*. The fifth staff has dynamics of *pppp* and *ff*. Performance instructions include *ord.*, *vibr. lento*, *senza vibr.*, *glissando*, *gliss.*, *pont.*, and *(tasto)*. There are also numerical markings like 0, 5, and 3.

Musical score for measures 51-57. The score consists of five staves. The first staff has dynamics of *ff* and *sf*, with markings for *frull.* and *slap*. The second, third, and fourth staves have dynamics of *ff* and *pppp*. The fifth staff has dynamics of *ff* and *pppp*. Performance instructions include *ord.*, *V*, *glissando*, *pizz.*, and *batt.*.

Musical score for measures 58-63. The score consists of five staves. The first staff has dynamics of *ff* and *ff*, with markings for *instr.*, *voice any pitch*, and *slap*. The second, third, and fourth staves have dynamics of *pppp* and *ff*. The fifth staff has dynamics of *pppp* and *ff*. Performance instructions include *arco*, *pizz.*, *ord. pizz.*, *arco*, *slap*, and *muta in Cl. picc. in Mi*.

Play as fragmented Playlist (with the modifications of the earlier movements)

il più presto possibile, senza sincr.

(play this measure - 5 motives - as fast as possible without syncr., then wait for the others on m. 2)

Cl. picc. in Mi:

Clarinetto piccolo in Mi^b / Clarinetto in Si^b muta in Cl. in Si^b

sempre ff (*ff*) come un Chalumeau (*ff*) *mf* *ff*

Violino I *sempre ff* *ff* *glissando* *ppp* < *mf* *ff* (sul II)

Violino II *sempre ff* (*ff*) (*ff*) *ff* (*ff*) (sul III)

Viola *sempre ff* (*ff*) (*ff*) (*ff*) > *f* *ff* (sul III)

Violoncello *sempre ff* (*ff*) (*ff*) (*ff*) > *f* *ff* (sul II)

♩ = 72

2 Cl. in Si^b

Keep playing until each strings arrive at this measure - play the tremolo meanwhile clarinet changes instrument then move on (non trem.)

sempre f

sub ppp (non trem.) *sempre f* *glissando*

sub ppp (non trem.) *sempre f* *glissando*

sub ppp (non trem.) *sempre f*

sub ppp (non trem.) *gliss.* *sempre f*

8

$\text{♩} = 88$ $\text{♩} = 108$

mp f sub.f

glissando glissando

mp f sub.f

mp f sub.f

mp f sub.f

13

$\text{♩} = 72$ $\text{♩} = 72$

mp f mp f mp f

glissando mp f mp f

f f

ff>f ff>f ff>f

17

$\text{♩} = 72$ $\text{♩} = 108$ $\text{♩} = 72$

f

f

f

f

glissando (M) glissando (V)

22

$\text{♩} = 72$ $\text{♩} = 72$ $\text{♩} = 108$

f *mp* *f* *f* *mp* < *f*

f *f* *f* *f* *ff > f*

f *ff > f*

27

$\text{♩} = 72$ $\text{♩} = 108$ $\text{♩} = 72$

f *mp* *f*

f *f* *f* *f* *ff > f*

f *ff > f*

33

$\text{♩} = 108$ $\text{♩} = 72$ $\text{♩} = 72$

f *mp* *f* *mp* *f*

f *f* *f* *f* *ff > f*

f *ff > f* *f*

26 $\text{♩} = 108$

(♩ = 72) rit. molto, individuale - poco a poco senza sincr. -----

p *mf* *p* *mf* *ff* *p* *mf* *p*

mp *f* *ff* *mf* *mp* *mp* *f* *mp*

f *p* *ff* *mf* *p* *mf*

f *p* *mf* *ff* *f* *mp* *f*

arco *ff > f* *p* *mf* *ff > f* *ff > f* *ff > f*

(rit. molto, indiv. - senza sincr.) ----- al

41

move on the next bar, do NOT wait for the others

mf *p* poco a poco con vibr. *mf* *p* *mp* *p*

mf *p* *mf* *p* poco a poco con gliss. *pp* *mp* (gliss.) *pp*

move on the next bar, do NOT wait for the others

pp *mf* *pp* *pp* *ppp* *mp* (gliss.) *ppp*

poco a poco con gliss.

move on the next bar, do NOT wait for the others

mp *f* poco a poco con gliss. *p* *mf* (gliss.) *mp* (gliss.) *pp*

move on the next bar, do NOT wait for the others

f *mp* *mf* *p* *mp* *pp* *p*

Lentissimo, tempo individuale (senza sincr.)

42

vibr. lento

pretend to be playing silently

pp *p*

sul II

gliss. gliss. glissando gliss. gliss. glissando glissando

pretend to be playing silently

p

pretend to be playing silently

sempre gliss. glissando *ppp* *p* glissando

sul III

pretend to be playing silently

p *ppp* *pp*

sul II sempre gliss. 0 sul IV

pretend to be playing silently

p *ppp* *pp*